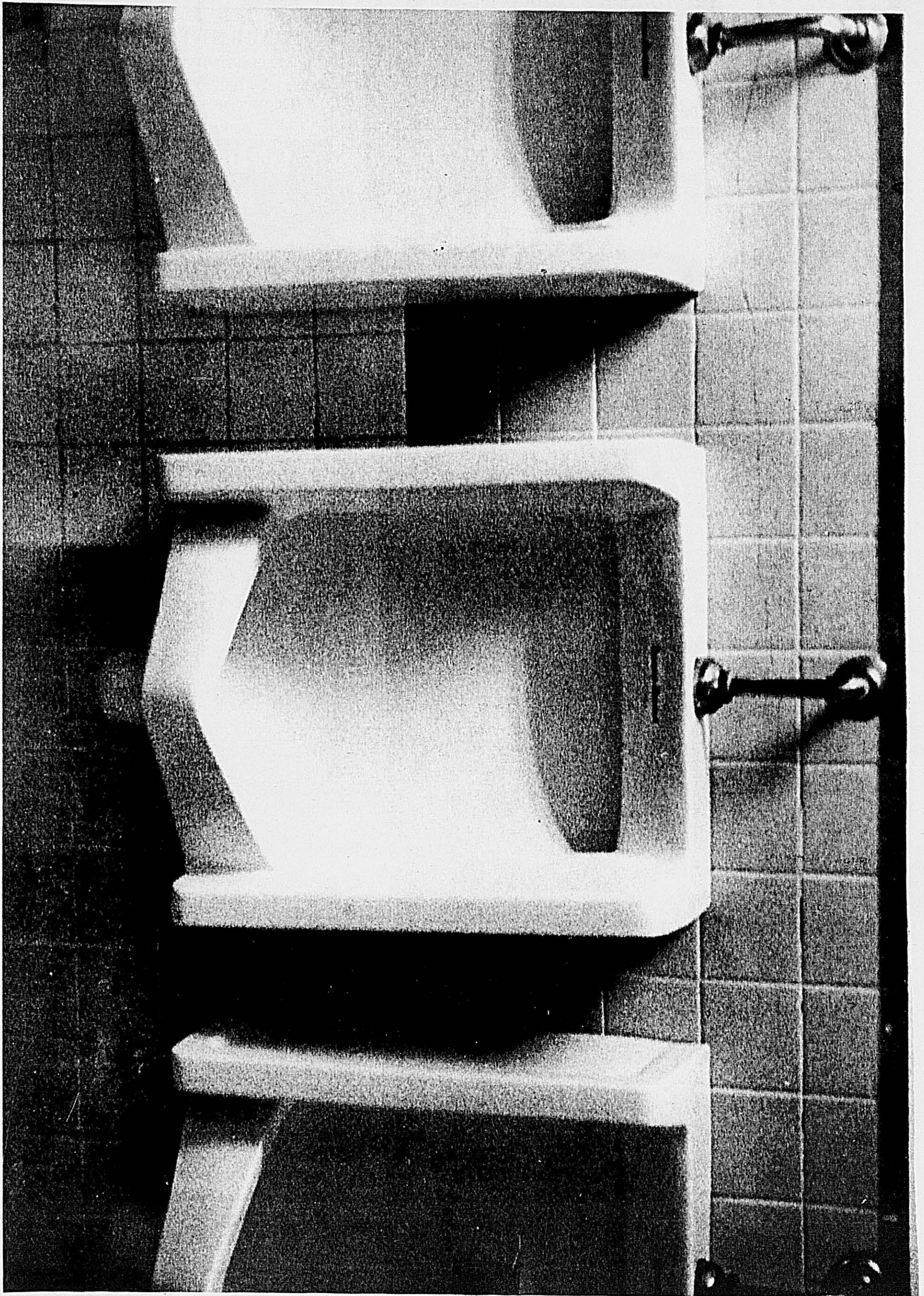


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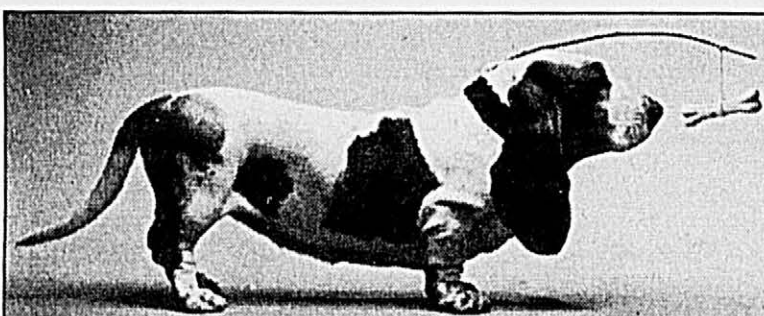


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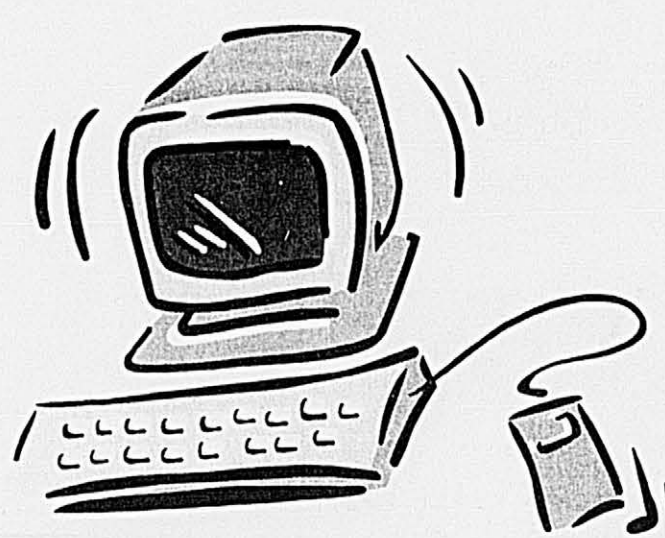
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Letter to the Editor

University is supposed to be a time for young people to develop their autonomy, to grow and explore the world around them. However, this exploration should not undermine our morals. Recently in a floor event to promote unity, we were asked to steal, break and enter, deface private property, and commit other such distasteful acts. We have refused to compromise our ethics in order to win this perverse contest, and will hold our heads high still knowing the difference between right and wrong.

Sincerely,

Joshua E. Cohen
Karen Li
Kimberly Rancourt
Murray Cobb

The McGill Daily

volume 88 number 9

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OFF THE DARKROOM FLOOR



PHOTO BY CAMERON BOOTH

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John Richards

Adjunct Scholar, C.D. Howe Institute; Professor, Faculty of Business Administration, Simon Fraser University; and formerly a member of the legislature of the Government of Saskatchewan.

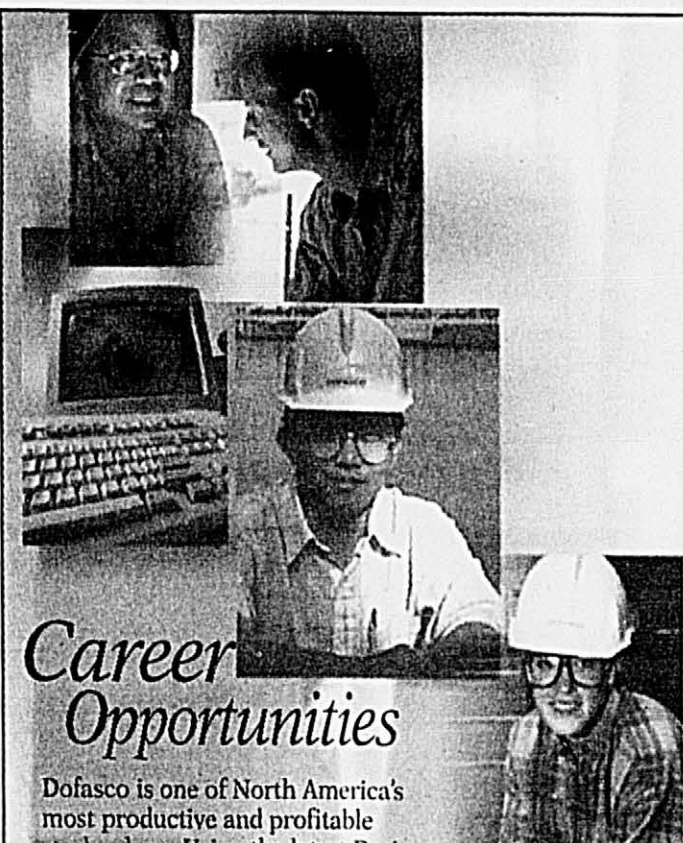
Michael Mendelson

Senior Scholar, Calendon Institute of Social Policy; Deputy Secretary of the Cabinet in Ontario; formerly, Assistant Deputy Minister, Ministry of Finance and Assistant Deputy Minister, Social Services and Community Health (Ontario).

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Queer Line Listening

by Le'Nise Brothers

Of all the support lines available to McGill students only Queer Line is dedicated to those looking for a queer or queer positive listener. Laura Gold, one of this year's coordinators, said that Queer Line was started, "to meet a need for information and support." Now in its second year of operation, the line continues to help queers and queer positives who have questions about coming out, sexual orientation and other general issues.

After the tremendous response to line last year, a summer trial period was undertaken. Now the line is up and running, open Monday to Friday from eight to eleven p.m. "Our emphasis this year is trying to improve the amount of resources that are available to our callers," Gold explains.

A few weeks ago Queer Line began operating with twenty five volunteers working shifts throughout the week, it is ex-

pected that the line will be as successful this year as last. "We are really happy with this year's group of volunteers," com-

problems and issues they might face.

"Coming out can be a difficult process," says Gold, "Queer Line is here to provide support." She emphasizes that this line is not just for the queer community. It is open for those who have questions about how to deal with a friend who has just come out and those who have questions about queer culture.

Last year an extensive sticker campaign coincided with the inception of Queer Line. The campaign was designed to create awareness and publicize the new service,

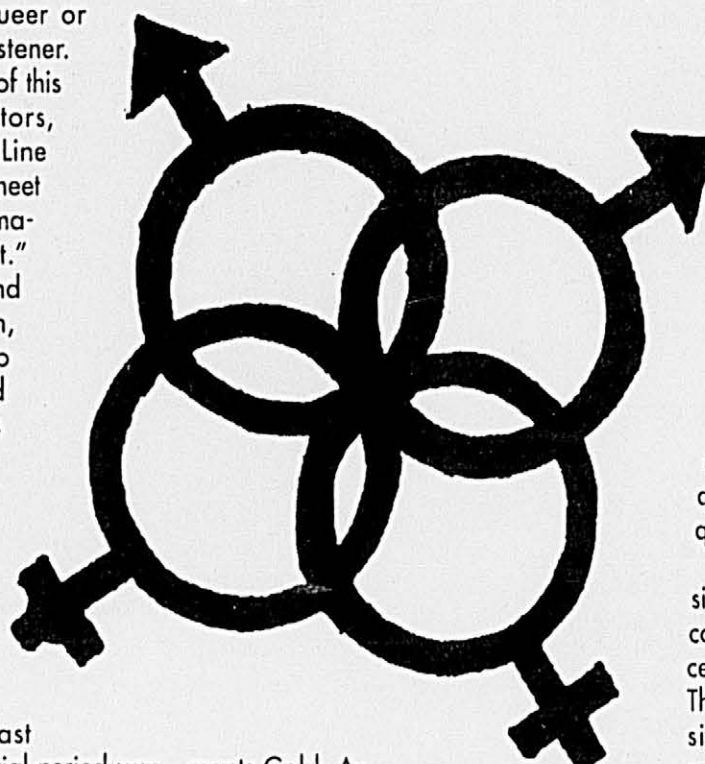
by placing stickers all over campus. Unfortunately, many of these stickers were ripped down and those that were left attracted homophobic comments.

"I really wish people would stop ripping down the stickers off the bathroom stalls. A washroom is a place where a person can have a moment of reflection. But yet, so many go in there with closed minds," offered Sue Paddon a U1 Arts student.

"These actions are unfortunate but they will only prompt us to double our efforts," commented Gold.

On the whole, reaction to Queer Line has been positive. With each passing semester, more people become aware of the Line's existence and the number of calls to the service increases.

Queer Line has established itself as a non-judgmental service holding all information it receives in the strictest confidence. Confidentiality and anonymity are the service's number one priority. The volunteers will not pretend to understand everything about the caller, but will do all they can to help them.



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Identity Politics in the Grass Roots

environmental racism and the privatization of tradition

by Alex Hill

There is a newcomer to the ever evolving list of left-wing buzz-terms and it is environmental racism. Referring to policies or actions, related to the environment or resource use, environmental racism describes the disadvantages one group must face based on race or colour.

In 1986 the International Plant Medicine Corporation (IPMC) of California obtained US plant patent #PP5751 for the marketing of the ayahuasca plant and its derivative medicines. Receiving little attention at the time, the patent of this plant which is sacred to the people of Pastaza, Ecuador, has come to symbolise the problem of environmental racism.

Ecuadorian student-artist Xavier Grijalva spoke at Concordia last Wednesday as part of his eastern Canada tour. Wanting to educate people on the problems occurring when the interests of indigenous groups are not considered, he asserted that "the use of traditional plants must fit with the interests of the indigenous people. [Consumers] never consider the origins of a medicine or whether the originators are receiving any benefits."

Grijalva has taken issue with problems that have surrounded him living in Ecuador. Feeling that racism is at work when ethnically homogenous groups are marginalised, Grijalva has become an outspoken critic of the oil companies, pharmaceutical companies and international environmental conventions. Grijalva now equates the plight of the indigenous people of Pastaza Province with environmental racism. "There is no connection between the people of Pastaza and the point of view of these types of organizations," proclaimed Grijalva.

He went on to explain how the exploitation of resources be-

longing to indigenous groups is a direct spin off from racist views which fail to recognize the importance of their traditions or their right to the resources which lie beneath their lands. It is only when one group's needs are put below those of another that exploitation of the type that Grijalva has witnessed can take place: traditional medicines turned to patented pharmaceuticals, oil sucked from beneath a malnourished community or societies relocated to make way for a much needed nature reserve.

The case of the ayahuasca plant in Ecuador is enlightening. The nature of a patent is to protect the owner of a given piece of knowledge. In an egalitarian society ownership rights are the same for all. This is not the case here. The US government's Inter-America Foundation (IFA) has supported the ayahuasca patent against appeals from an number of South American indigenous peoples' organizations. At a speech to the UN general assembly the people of Pastaza called for the revocation of the patent on the basis that the knowledge belongs to them, and still the IFA spoke to uphold the patent. Grijalva supports the movement to revoke the patent, saying: "bio-prospectors pose as anthropologists to obtain the knowledge from our shamen, the patents they have on this stolen knowledge should not be allowed."

The US patent law required IPMC not to breed or improve on the plant to obtain the patent. Grijalva has accused pharmaceutical companies of posing as anthropologists and tourists in order to obtain traditional medicines from the Shamen. One wonders then, on what basis IPMC can claim ownership of this knowledge over the Ecuadorians who have considered it public domain within their society for centuries. The conclusion to be drawn here

seems to be that ownership of knowledge is a privilege which is distributed according to race.

Environmental racism takes on different shapes in different regions of the world. In Canada and America it is most commonly coined when polluting and waste disposal industries are placed into poor communities comprised mostly of one or more non-white ethnic or racial groups. In Africa it has been used to describe the protection of elephants in the Cameroon despite the damage they do to local tribes crops. In South America Environmental Racism involves the stealing of resources, knowledge and tradition. In every case, environmental racism is a compound of classism, avarice, racism, self destruction and self interest, which serve to complicate the struggle for equitable solutions.

Environmental racism not only harms indigenous groups but it can lead to their disappearance as their resources and knowledge —their most valuable assets in the global economy—are stolen, suggests Grijalva. "Culture and environment are linked in the people's life. The environmental cannot be separated from the social" commented Grijalva. "The peoples traditions recognize the value of biological diversity," he continued. "Reservations protect the land for the people but the subsoil for the oil companies. Biodiversity conventions do not consider the political and economic conditions in the third world, they do not consider the indigenous peoples' ideas as a possible solutions."

In the end, Grijalva feels that Environmental Racism will lead to the destruction of his people. It is only by giving equal weight to the rights and opinions of his people as to those of the foreign interests that things will change. Grijalva concluded by saying "we don't want to be just a memory or a stamp or a postcard."

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Raising Voices, Raising

by Timothy S. Fitzsimmons

The problem with political debates is that they are dominated by...well, politicians. The political, ideological, and social issues which reach us through newspapers, magazines and television are filled with the voices of lawyers, constitutional experts, lobbyists, specialists, etc. Today it seems that all the world of the mass media is a political stage. What is lost is the human face behind such high-minded political posturing. Nowhere heard are the voices about how this affects the very people whom the politicians so grandly claim to be representing. Beneath the din of vested interests, agendas, and political point getting lie real people, stories and issues we all grapple with.

With this in mind Imago Theatre, now in its 13th year of presenting productions in English Montreal, created their latest production, *Snapshot*. Billed as a docu-drama based on collective

creation, *Snapshot* presents the stories of four young anglophones from the cultural communities, and the ways in which the political, the personal and language interact.

Artistic Director Ron Spurles has created the show to

A SNAPSHOT OF UPCOMING THEATRE

provide a forum for neglected voices. "What we really wanted to do was to make it more personal, to show how it has affected people's lives on a day to day basis" said Spurles.

The Montreal English theatre scene has been relatively quiet

about this issue, providing another reason for Spurles to create the *Snapshot*. "It hasn't been done in this explicit way, but there are other groups that are presenting race-conscious work. They aren't dealing with it so much from the language issue necessarily."

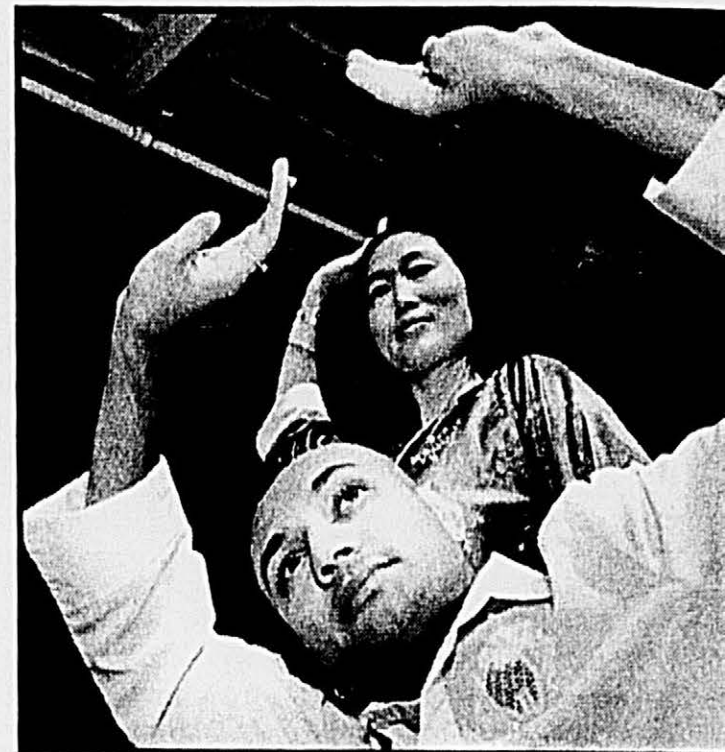
Of course, one event that will forever be associated with the evening of the 1995 referendum is Jacques Parizeau's now infamous 'money and ethnic' comment. Imago Theatre's production is essentially an attempt to present the flip side of that statement. "Yeah, I wasn't here for the referendum, but when I talked to friends who were," explained Spurles, "I was struck by how hurt people were by that remark. That was the impetus to begin."

The project began by interviewing each of the actors about their personal experiences, and then used those experiences as a base on which to develop

the rest of the show. Themes which ran through the actor's interviews were singled out, recombined with the folktales and songs, and then dramatized in a selection of modern scenes with the help of various multi-media tools such as slides and videos.

The result is a show that is

keenly aware of the processes by which people make sense of the world they live in. The cultural histories and individual narratives may vary from person to person,



In•souciance

Nô and bamboozling political critics.

by

Better lean away from the page, buddy. My back hurts like hell. I'm still coughing from the Flu I had two weeks ago. I'm in a shitty mood, so everyone's gonna get it. But I'll be quick, quick like a greased-lightening ninja, or a really keen bartender.

I'm gonna let you in on an open secret. Popular critics, in general, are the most unnecessary people in the world. They do nothing, they are nothing, they sit around all day and play with their genitals. Film critics are the worst, because they don't even need an education to become "good" at their job. A film critic would eat a toddler for an interview with Brando, and a whole nursery for a private screening with David Lynch.

The film *Nô*, comes from Robert Lepage, who is by reputation one of the five or six creative people in this country. It is based on Lepage's own *The*

Seven Streams of the River Ota. With *Nô*'s premiere at the Montréal International Film Festival came a deluge of strong opinions, most of which have now filtered down into the cock-fight market of Canadian politics. I hate it when this happens. According to the *Mirror*, the "French" press has damned it for "insouciance." I reach for my dictionary.

In•souciance: n. Light-hearted unconcern.

Okay. Here's the dish. The movie takes place in October of 1970. The narrative oscillates between the events at the Canadian Pavilion at the World fair in Osaka and those in War Measures Act Montréal. It is linked by a couple, Sylvie (Anne-Marie Cadieux) and Michel (Alexis Martin). She is an actress in a farce staged at the pavilion, he is a parasitic writer with vague and youthful

Separatist sympathies.

Not surprisingly, there are really three farces going on here. The farce of the interpersonal passions of the fuddy-duddy diplomats and two-bit actors; the farce of Michel who is suddenly imposed upon by two, naive, bumbling fugitive Separatists; and, of course, the farce of the stage drama. The characters are characteristically puffy and foolish, their passions are silly, but when they fail you sympathize. The Japanese motifs are only as intrusive as can be expected from Lepage. Generally, the whole thing is laughable.

Excuse me for being blatant, but doesn't it seem to you that a satirical, somewhat burlesque mode of storytelling can't be anything but rife with "insouciance?" The farce is an institution of drama as important in its own way as epics, tragedies and cul-

tural meditations. But for God's sake kids, lets not evaluate a gag flick on the conventions and presuppositions of a political document! The critics miffed about the movie allege that it is irresponsible to depict the unhappy events of October 1970 in a series of bumbling antics. It is unfair to describe Lepage's movie as a drama *definitively* plunked on the continuum of Separatism and federalism.

My point is that a farce is required to make fun of something—everything. And never in the history of burlesque has it been genuinely appropriate to forbid satire of a certain topic simply because the subject is too painful. Farce is about the little stupid things we do, all of us, everywhere, in every political bed, in any polemical stance.

The only thing that I find dirtier than the condemnation of *Nô* is

the relish which Federalist critics have in puffing up their own superiority by depicting the negative criticism as the silly mutterings of an immature mind. Glee always sickens me, especially today in my dilapidated state.

The way that the *Mirror*, the *Hour*, the *Gazette* etc. etc. have leaped upon other critics strikes me as the action of a bunch of chumps with about as much class as carrion crows. I believe that the Anglophone support for the film is a reactionary, glib anti-stance adopted on the basis of two awful things. First of all, they like to watch Separatists depicted as naive. Idiotically, they are thus forced to subscribe to the same political interpretation which the Separatist critics have chosen. Secondly, and here's the thing that really pisses me off, they have elevated the movie to a status which it does not deserve in or-

Issues

The Bubble Star Shines

by Céline Heinbecker

DEBUT BY LESLEY-ANNE BOURNE WILL MAKE YOU SOAR

Allow yourself to forget your history term paper research, your overdue chem assignment, or whatever else may be furrowing your brow of late. Take time out to read Lesley-Anne Bourne's *The Bubble Star*. It will do your soul some good.

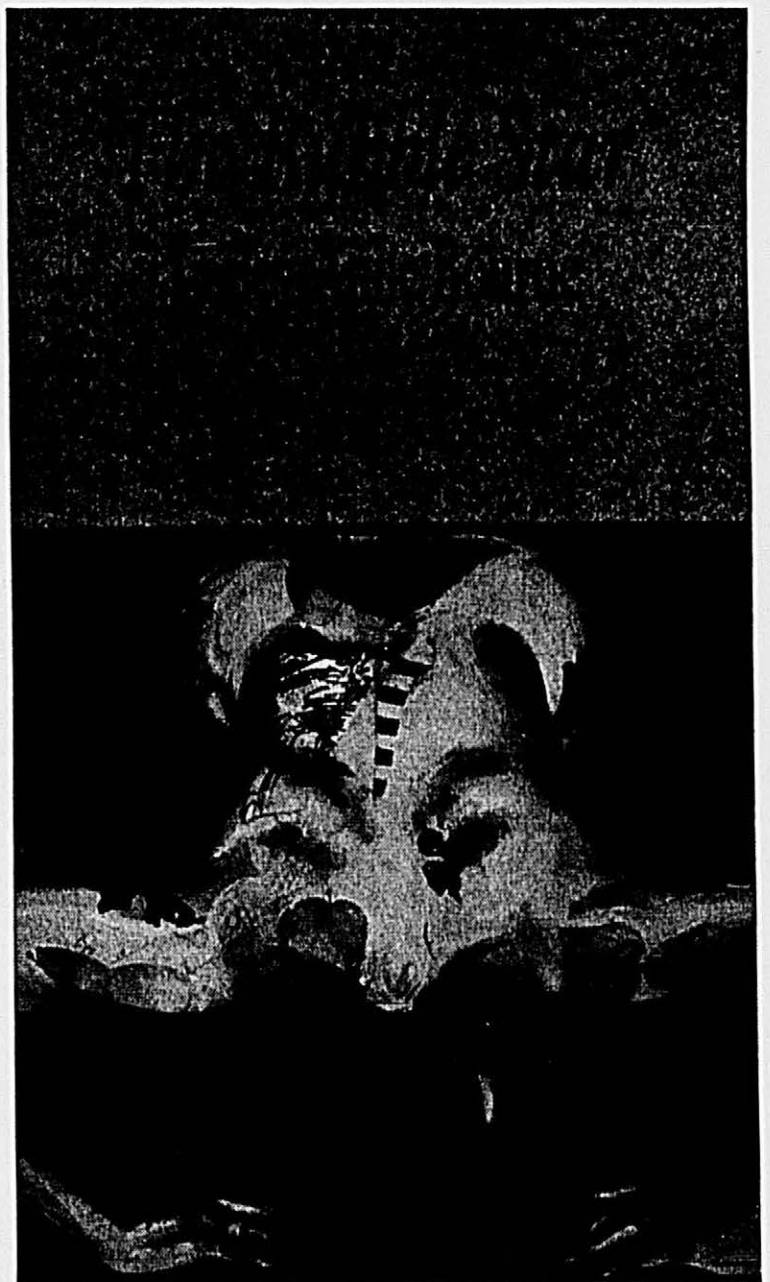
Bourne tells us the story of three sisters from Willow Junction, Ontario. Imogene, Janis and Peggy-Leigh, named after folk singers and actresses, all have man trouble in their near-hysterically complex lives. Imogene, a dance instructor married to Russ (a geological researcher most of the year), is having an affair with her high school mechanic boyfriend Benny, who was meant to marry her, but inexplicably ended up with their classmate Martha. Janis, an assistant manager in a retail store, is having an affair with a married professor Jeffrey, who has failed to realize that his wife is cheating on him. Peggy-Leigh is a Toronto artist recovering from anorexia and dealing with the fact that she will always love her ex-boyfriend Derek, yet somehow is devoted to her once English professor, Ted.

Bourne constructed the novel in such a way that each sister gives her own perspective on their family, their jobs and their love lives. Imogene, the youngest, introduces all the characters, including her parents, her sisters' love interests, even Janis' attentive gay neighbour, Domino, in the first lengthy chapter entitled *Willow*. We assume that she is the novel's narrator and central character, yet are surprised that

Janis begins the following chapter *The Truth*. Suddenly, we are staring through her eyes at her read her humorous pondering at what it is exactly that she wants in life. Peggy-Leigh then thrusts us into the world of an anorexic university student in the third chapter, *The Whole Truth*.

Indeed Bourne should be commended for dealing at length with the chilling psychology of an

to vomit her "meals," and eventually finds herself cowering under the caring eye of a hospital nurse. Bourne molds Peggy-Leigh into the most insightful and quirky of the sisters, perhaps to confound her readers as to how she could be so fiercely determined to destroy herself. To balance this bleak tone, however, Bourne brings in recurring ideas of regeneration particularly illustrated



anorexic. Everyone should read *The Bubble Star*, if just for the insight in Peggy-Leigh's chapters alone. While the first two chapters consist in adult concerns peppered with childhood memories, the majority of the last five are made up of Peggy-Leigh's experience as a freshman obsessed with her weight. She misses lectures, schedules her activities (and lack thereof) around her "need"

by Imogene's pregnancy and the hope and new perspective it offers her entire family. Indeed the waves of emotion throughout the novel balance each other out in a skillfully choreographed final chapter which somewhat indirectly ties all the sisters' adult lives together. For fear of spoiling the end, I will hold my tongue. The last chapter, *Bubble Star*, will make you soar.

but ultimately there is the formation of a coherent identity (both personal and social) which is the common goal that unites any community.

The actors in the show, Tamar Brown, Matt Holland, Aimee Lee, and Atif Y. Siddiqi, are to be commended for undertaking such a risk. It is one thing for an actor to step into the role of a fictional character; but acting out scenes from your own life, as these ac-

tors will be doing, is another thing altogether. By bravely relating their personal experiences, *Snapshot* forces us to reflect on the narratives and circumstances that constitute our own lives. In the end the question stands: What's your story?

What Imago has created then is a presentation that talks back to the few and vociferous voices that dominate the current political debate and sheds light on how the largely anonymous masses are dealing with the daily writs and decrees that emanate from Quebec City and Ottawa. And as *Snapshot* shows us, rarely is the situation as uniform as the political chorus would have us believe.

Snapshot, directed by Ron Spurlis, opens October 1st and continues to October 11th at 5369 boul Saint Laurent, Suite 402. \$5-\$7 Call 514-270-0147 for show times.

der to fortify their political notions of the film.

Bev. Swamp

Let me be clear. Lepage has made two pivotal decisions in this movie, two decisions

which have fucked him for the critics. One, he has alienated those who remember the barbarisms of the War Measures Act by trivializing the events of the October Crisis. And two, he has made a movie about which there is nothing intelligent to say. His last film, *Le Confessionnel*, was lyrical and artful, a dexterous film which illustrates the best of quiet filmmaking. A movie like that can be written about for thousands of pages. *Nô* is a farce, about which the only intelligent thing to say is that it is "witty", whatever that means. It is impossible to love this movie, because it is not resonant or deeply affecting. That is not its purpose (how many farces win Oscars?). Any other opinion is an invented fiction, politically vulgar and critically dishonest. So, let me sum up. Everybody who hates the movie hates it because of preconceived

paratextual value judgments about how it's material ought to be properly treated, and they are wrong. Everybody who loves the movie loves it because they are haughty and love to be contrary to the those who hate it. To facilitate this they have pretended that there is a lot to say about the film. Trust only those with mild opinions.

Enter the fourth farce of Lepage's piece. The farce of critics, of baby-eating pigs who have no sense of decency and who doggedly refuse to simply explain a movie on its own terms. That's it, kids. Nobody in this country even knows how to watch a movie anymore. *Nô* is not what people tell you it is. It's a little movie with modest ambitions to entertain and satirize, and it achieves modest success. It is witty thanks to glorious, rapturous "insouciance", that goddess of drama. And that is all, folks.

I'm going home to sauté a baby and play with myself.

Nô is playing at all kinds of places: Egyptian, Quartier Latin, Brossard, Lasalle, Dauphin, and Versailles. Try to see it if you've got a few bucks.

STEREO

Sounds

and Floating Floors

Montréal gears up for a hand-crafted club destined to take on the world

by Gabriel Flores

The Montréal after-hours scene will have a new addition on October 3 with the opening of **Stereo**. A highly anticipated event, Stereo's opening has been two years in the planning, yet one postponed since July due to the magnitude of the project. According to DJ/Producer Angel Moraes, one of the sound system designers of Stereo, the Montréal scene has been "lacking something" which is where he believes Stereo comes in to fill the void.

The operative word when describing Stereo is 'custom'. Built in the derelict remains of a theatre house, just east of Berri Square on St. Catherine Street, the designers and architects of Stereo have adapted the space to create one of the most unique clubs around. Particular attention has been given to the much-talked about 'ergonomically' designed dance floor. Construction involved gutting the theatre, and pouring in a floor independent of the ground or walls with the goal of a superior sound system. Angel Moraes, part owner/designer of the club, is also renowned for his quickly rising DJ career, having released several albums on his Hot n' Spicy label. Stereo however, represents a new level of commitment for Moraes.

Speaking about why he decided on Montreal—aside from

the obvious advantage in the now bargain-basement Canadian dollar—Angel says he's doing it "for the people". Also citing the happening bar scene in Montreal, Angel saw the opportunity to open a club for those who want to continue the party after 3 a.m.

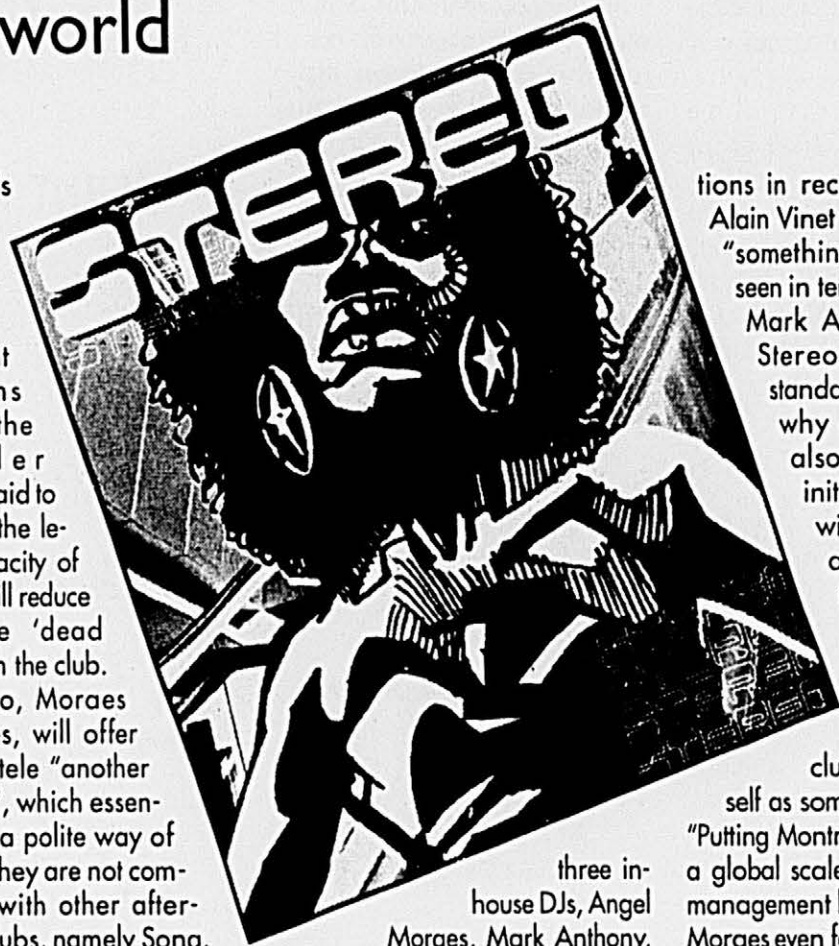
Saturday nights will be brought to you by resident DJs Mark Anthony and Alain Vinet. Mark Anthony, whose name in Montreal was once synonymous with the club **Playground**, Montréal's first after-hours club. He agrees that Stereo will be a club for the people. Anthony has made a name for himself with stellar performances at the **Black and Blue** parties, and Alain Vinet has been seen spinning at all of Montreal's clubs, including **KOX** and **Groove Society**. At Stereo, both DJs will do the prestigious Saturday night spot on a regular basis, pumping out their mix of progressive house, dance and techno music.

The venue features approximately 3200 square feet over two floors, most of which is the dance floor area. The sound system consists of six stacks towering over 12 feet, pumping out a high-fidelity analog sound which, according to the sound technician who also installed the system at **Government** in Toronto, will be unprecedented. The sound system alone takes up a precious 200 square feet which, for a business which thrives on cramming in the most people possible into one

space, is a lot. Stereo's management explains that the smaller space, said to be half the legal capacity of **Sona**, will reduce possible 'dead space' in the club.

Stereo, Moraes promises, will offer its clientele "another flavour", which essentially is a polite way of saying they are not competing with other after-hours clubs, namely **Sona**. However, **Sona** has enjoyed huge success since the closing of **Playground** and until now, owns the after-hours scene. Stereo, with its custom built and tailor made sound system and venue, caters to an almost exclusively dancing clientele. This much is illustrated with its focus on the dance floor area and the premium sound system. Inevitably Stereo will compete for **Sona's** clientele, but Stereo is also looking to attract those who don't frequent the club scene anymore. They're banking on serious clubbers to make the trek from New York City and around the world to check out Stereo, a sign of their endless confidence.

Opening night will feature the



three in-house DJs, Angel Moraes, Mark Anthony, and Alain Vinet. The acid-test comes the following night when Eddy X from Los Angeles will spin in a collaboration with Bad Boy Productions. Big international DJs will give Stereo a healthy dose in the coming months. Derrick Carter, Robert de la Gauthier who is an ex-Montrealer, and Frankie Knuckles are all making appearances. Bringing in European DJs is also in the works, with **MotorBass** from France tagged as a possible guest. Unfortunately, due to the postponement of the opening, Stereo will no longer feature Ninja Tunes' **Amon Tobin** and company...a gig that will take place at another venue nonetheless.

The anticipation surrounding Stereo has reached epic propor-

tions in recent weeks. With Alain Vinet touting Stereo as, "something the city hasn't seen in terms of sound" and Mark Anthony claiming Stereo will be a new standard, it's easy to see why expectations are also sky-high. While initially the attraction will be the novelty of a new club, expectations are that Stereo will outlast the estimated 2-3 year life span of a Montréal club and establish itself as something permanent.

"Putting Montreal on the map on a global scale" is what Stereo's management hopes to do. Angel Moraes even forecasts that Stereo will be Montreal's answer to London's club mecca, **The Ministry of Sound**.

Starting October 3, clubbers will have a new option when considering where they will spend the early hours of the morning. Besides bringing out the couch-potato who is tired of the same schtick every weekend, Stereo offers the best in sonics, some of the city's best DJs, and a management that has experience in what the afterhours should be.

Stereo opens Saturday, October 3 at 1 a.m.. 858 St. Catherine East. For information call 284 4475. Cover at press time was 15\$ on Fridays and 17\$ on Saturdays.

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Mr. Murdoch's Empire

A PROFILE OF A MEDIA MOGUL

by Tal Pinchevsky

Rupert Murdoch continues to manipulate us all, but it's oh-so entertaining!!

In 1994, during his State of the Union address, U.S. President Bill Clinton discussed the so-called "Global Village." He described a process in which the whole planet was quickly conforming to the American ideal of the economic and social 'melting pot.' Clinton further emphasized that this globalization is the key to the U.S. economic future, assured that it would amount to greater employment and living standards for the American people.

Watching over Clinton, whether he realized it or not, was a wealthy media mogul more than prepared to take this idea too far. A man who...GASP...had not even been born in the United States. This man, casually likened to Adolf Hitler by fellow mogul Ted Turner, is Rupert Murdoch, feared by many and respected by all.

Murdoch's fortune, estimated to be higher than the Gross Domestic Product (GDP) of most small countries, is contained in his international News Corporation. 30% of News Corp's stock is owned by the Murdoch family.

The corporation, whose 1996 sales are estimated at about \$10 billion, was established by Murdoch in his native Australia and eventually became a force in the extremely competitive British and American markets.

Presently, News Corp. operates in nine different media branches on six continents. Its revenues are evenly balanced between film (26% of revenue), newspapers (24%), television (21%), magazines (14%), and book publishing (12%). The holdings of News Corp. include: the Fox broadcasting network, twenty-two US television stations reaching 40% of US television households, a 50% stake in several global cable networks, ownership of major interests in leading satellite services, Twentieth Century Fox, 132 newspapers

worldwide, 25 magazines including TV Guide, book publishing interests, the Los Angeles Dodgers, and, most recently, the Manchester United soccer club.

With his media so influential

and far-reaching, the following question arises: Is Rupert Murdoch simply an ambitious and misunderstood media conglomerate or (as Viacom CEO

Sumner Redstone exclaims) is Rupert Murdoch trying to conquer the world?

Covert corporate promotion

The "Murdoch conquers the world" theory is inspired by his blatant use of corporate cross-pollination to achieve the financial and political interests of the man he considers most important in this global scheme, himself.

Murdoch appears to compromise any semblance of journalistic ethics and media integrity in achieving his goals. One such example involves the daughter of the late Deng Xiaoping. Xiaoping's daughter was reportedly awarded a seven-digit book contract at HarperCollins, owned by...Rupert Murdoch, at a time when Murdoch was trying to expand his broadcast ventures into China. The published book became a highly subjective, historically inept opus of pure propaganda. Not coincidentally the signing of the contract transpired at the same time as Murdoch's removal of the BBC World Service from China at the request of Chinese authorities.

The above mentioned acts were considered simple tasks necessary for the accomplishment of Murdoch's master plan. He boasts that News Corp., through its satellite broadcasts and cable units, will reach more than three-quarters of the wired world.

These shameless tactics have also been employed in Canadian

and American markets. The most common venue for cross-promotion is the magazine TV Guide, purchased by Murdoch in 1988 for \$3 billion. In one particular issue last year, TV Guide named Fox's *King of the Hill* the best show on television, a claim easily disputed by just about anyone who has ever watched television, read about television, or even seen a television.

In subsequent issues, the covers of TV Guide showed Fox's *Mighty Morphin Power Rangers*, the *X-Files* on three occasions, and a *Simpsons* Collector's Edition. Now, as entertaining as these shows may be, especially my personal favourite, those vibrant and whimsical Power Rangers, this constant self-promotion is more than a matter of perspective, it is a ploy that is undeniably typical of a corporate monopoly.

The art of political persuasion

The survival of this monopoly is predicated on one of Murdoch's other great talents, his persuasion of public officials. Rupert Murdoch's knack for buying political support began in his days as a magnate in Britain. During the reigns of Margaret Thatcher and John Major in Britain, many, if not all, of Murdoch's ventures were aided, just in time, by the easing of government regulations. A notable example was the timely launch of British Sky Broadcasting (BskyB), a prominent international satellite service owned

by...Rupert Murdoch. Murdoch's British newspapers played a key role in bolstering Thatcher's public persona and political career while his HarperCollins publishing empire paid her over \$3 million for her memoirs. John

Major is also believed to have recently accepted a multi-million dollar offer for the eventual publishing of his memoirs.

Murdoch has also displayed his talent for political backscratching in his largest market, the United States. Supporting the Republican party for years through his various outlets, and trying his hardest to destroy the campaigns of Bill Clinton, seem to be paying off. Conservative Republicans pressured the Federal Communications Commission (the FCC) and voted with Murdoch in establishing that Fox Television was not actually foreign-owned.

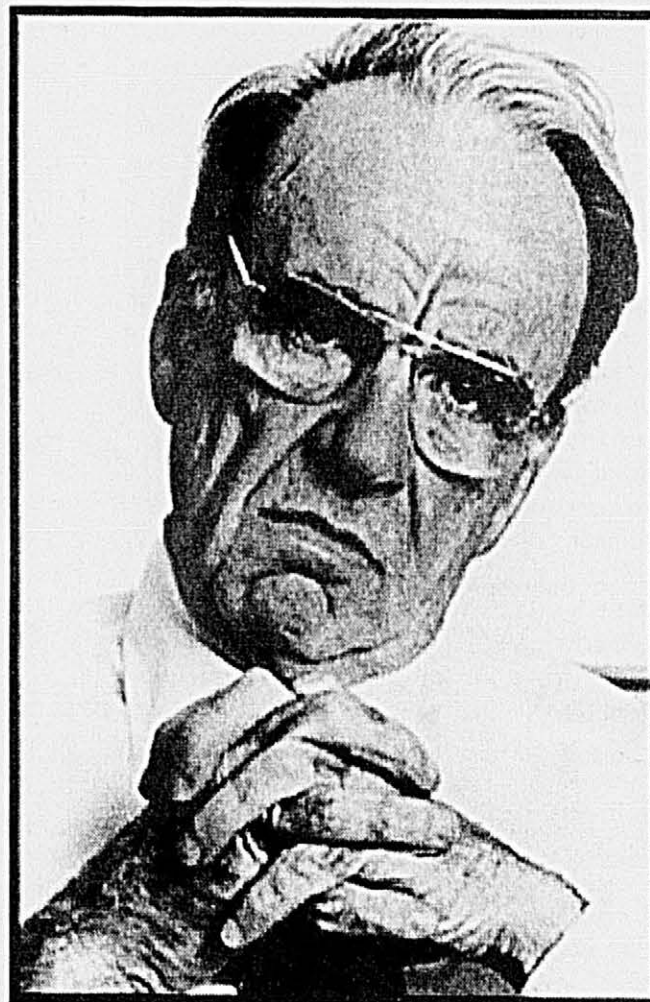
Murdoch's power among New York City politicians is legendary. After helping Ed Koch become mayor of New York City, Murdoch aided the campaign of Rudolph Giuliani and eventually received a \$20.7 million tax break for the mid-Manhattan office building that houses many of Murdoch's enterprises including

degree of inter-state conflict. With these rapid changes in our global climate, it has become increasingly evident that the power lies not within our current political actors, but within the media conglomerates that men like Murdoch have built for themselves. Regulations regarding communications standards and practices set up by the FCC or other governing bodies have completely changed and Murdoch has been largely responsible. For example, the FCC at one point limited the number of stations a person could own to twelve. As a result of confronting Rupert Murdoch, that number has now more than doubled.

Murdoch's World

Through controlling what and whom the public sees and as well as what is presented as our reality, one can truly reshape the nature of a society's values. Today, the average person is easily lambasted with images of Murdoch's empire. How difficult could it be for someone to be watching Murdoch's Los Angeles Dodgers playing on Murdoch's Fox broadcasting network, reading Murdoch's New York Post to find out when the next showing of the newest film by Murdoch's Twentieth Century Fox will be playing. So as angry as I am about Murdoch's contribution in bringing us shows like Melrose Place or

movies like Titanic, far more people are far more upset by his blatant disregard for integrity and equality. His empire expands towards unimaginable heights begging the question, how far will he go?



RUPERT MURDOCH

TV Guide, Fox News Channel, and the New York Post.

With the end of the Cold War, Murdoch has profited greatly from a decline in military activity and a sharp decrease in the

CD Reviews

BELLE AND SEBASTIAN

"THE BOY WITH THE ARAB STRAP" (JEEPSTER/MATADOR)

By Phil Nuxoll

Like a cool breeze on a humid summer evening, the Scottish septet Belle and Sebastian breathe a welcome sigh of relief into the sorry state of rock music. In the band's short career—their first album was released a little over two years ago—the prolific band has supplied three albums and several EPs worth of impressive folk-pop gems. The group crafts songs influenced by the likes of Nick Drake, the Velvet Underground, Felt, the Go-



Between, and the Smiths that celebrate the joys and disgraces of youth, and the plight of the modern day romantic. Even if that does not sound like your cup of tea, I can guarantee that this is a brand of music that slowly but surely grows on you.

While the band hasn't managed to top their previous album, last year's "If Your Feeling Sinister," they still offer one of the best albums for this year. However, this is a period of change for the band. Songwriting, now divided up between three band members, was formerly the domain of singer/guitarist Stuart Murdoch. The songs written by Murdoch continue to tell intimate tales of lust, longing, melancholy and self-inspection that further establish him as one of the most inspired songwriters around today. He tackles unlikely subject matter, like the man who "had a stroke at the age of 24" and the skilled archer "too frumpy for the teenage population of her time" and he weaves them through delicately orchestrated pop songs. Violinist

Isobel Campbell's "Is it Wicked Not to Care?" fits nicely into the works in the way Georgia Hubley's songs for Yo La Tengo, and Mo Tucker's for the Velvet Underground have, and ends up providing one of the album's highlights. Unfortunately, bassist Stuart David does not fare as well. "Seymour Stein," a song about the "record company man," just does not seem to fit despite any number of listens. And "Chickfactor," which is about the New York fanzine of the same name, would be better left to a limited edition EP. With that said, however, nothing takes away from the album's thoroughly addictive qualities.

You enter and leave a Belle and Sebastian album the way you would a good novel: drawn in despite any prior apprehensions, and taken through a pleasant rollercoaster ride of emotions to reach a satisfying conclusion. No where else will you find lines like "we all know you soft cause we've all seen you dancing / we all know you're hard cause we all saw you drinking from noon until noon again." So treat yourself to a Belle and Sebastian record.... and enjoy the breeze.



P.J. HARVEY

IS THIS DESIRE? (ISLAND)

by Matthew Murphy

Is this P.J. Harvey? The diva who would rage on about being "Man-size" seems in her new album lost in a wishy-washy world of Patti Smith adulation (even the cover resembles Smith's *Waves* album). Harvey is hesitant, and where once a song would crescendo, now it never makes it from a whisper to a scream. This is true to the form of her previous efforts, such as *Dance Hall at Louse Point*. I could probably put a positive spin on this trend; maturing, melodic, or contemplative are apt descriptions of her latest album, but I want my 50-foot Queenie back.

Saturday, October 3

Less is More: Developing resourcefulness, a workshop by Peggy Holt will be held at Dawson College, 4001 De Maisonneuve West, Room 3F1 from 9am to 3pm. The cost is \$90 (a price which will no doubt develop Peggy's resources).

Calling all Space Cadets! Do you find yourself staring blankly into space, wondering "does Tang actually taste good in space?" Then come join the spacey Dr. Dave Williams of the Canadian Space Agency (now part of the federal government's essential services). Topics of the discussion include, "Why Canadians in space are better than Canadians in Hospitals". Dr. Dave will also present the McGill Society of Montreal Crest that he smuggled aboard the shuttle. Show begins at 10am in the Otto Maass Chemistry Building. Tickets \$5 adults, \$3 children.

Space Odyssey with Canadian Space Agency astronaut Dr. Dave Williams. A visual presentation of his mission aboard the shuttle Columbia and presentation of the space weathered McGill crest to the McGill Society of Montréal. 10 a.m. to noon at 801 Sherbrooke St. W. (Otto Mass Chem Building). \$5 adults, \$3 children. for more info call 398-5000

Monday, October 5

AMI-Québec Alliance for the Mentally Ill is holding support groups for families of the mentally ill, for siblings and adults and children, for those with depression and manic depression, and for those with obsessive compulsive disorder and their families. The groups meet at 7:30 p.m., 4333 Côte Ste. Catherine. for more info call 486-1448.

Wednesday, October 7

Hope & Cope annual public lecture. Topic: Hanging In There - Then and Now with guest speaker Natalie Davis Spingarn. 7:30 p.m. at 3755 Côte Ste. Catherine Rd. in Block Ampitheatre. For more info call 340-8255.

Project Genesis invites interested tenants to a social housing application clinic. Information about the campaign to create more social housing units and upcoming activities will also be provided. 7 p.m. at 5940 Victoria Ave. For more info call 738-2036.

The Bi Group is holding a meeting at 5:30 in room 423 of Shatner (3480 McTavish). People

EVENTS

of all genders are encouraged to attend.

Ongoing

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays and Saturdays from 1 pm to 4 pm at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but all-important institution of the lawn. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focusing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

RECLAIM is offering free, confidential one-on-one literacy tutoring in the Day Or Evening. Please, tell any illiterate friends or Tribune editors that you may know. Call RECLAIM at 369-7835.

Calls for Volunteers

Want to have thousands hear what you want to say? Come write for the McGill Daily! The Daily invites all interested parties to come and help out with writing, photos, or layout. No experience is necessary! Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one-to-one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. For more information, call the CLSC Volunteer Coordi-

nation office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins,

CLSC René-Cassin needs you. The organization is seeking volunteers to work one-on-one with overwhelmed families who recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. For more information, e-mail bb@ssmu.mcgill.ca

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genvieve at 282-0245.

Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include, a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

The Shalom Line is looking for patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. If you are interested in getting involved call 735-3541

Mines Action Canada is sending out a challenge to students and professors to come up with new or improved technologies to detect and remove landmines. Preliminary proposals are due 30 November. Contact Mary Foster at (613)-234-6755.

Call for volunteers at Atwater Library and Computing Centre. Three hours a week only. Pick up an application at the circulation desk or call Susan McGuire, 937-3169.

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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The Work Study Program continues in 1998-99 with additional funds from the University to increase work opportunities for students during the fall, winter and summer terms. In addition, the Science Undergraduate Society continues their contribution to create positions in the Faculty of Science for science students.

WHAT IS WORK STUDY?

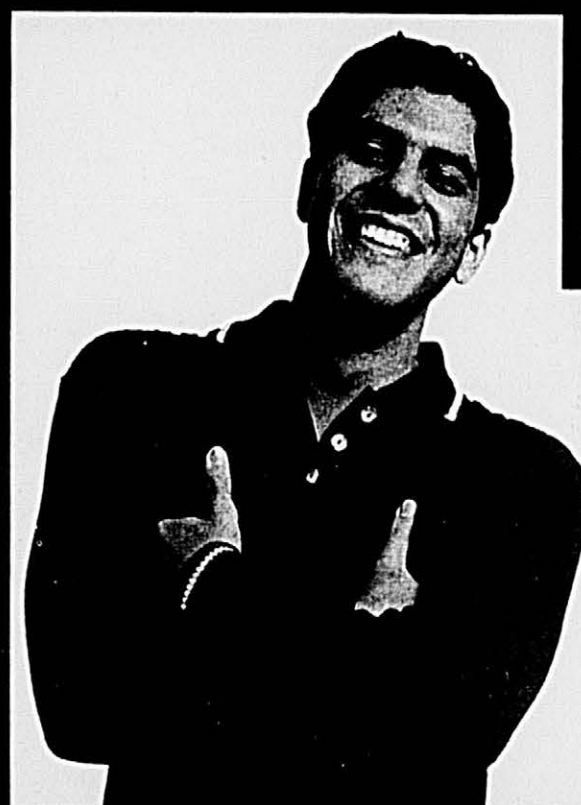
This program provides part-time on-campus employment to full-time degree students who demonstrate financial need. Eligible employers benefit from subsidized labour costs when Work Study students are hired.

HOW DO I APPLY?

Program information and student applications are available at the Student Aid office on both campuses. Applications must be returned to the Student Aid office by: **Friday October 9, 1998** to be considered for fall, winter and summer term hiring opportunities.

OFFICE OF STUDENT AID & INTERNATIONAL STUDENT ADVISER
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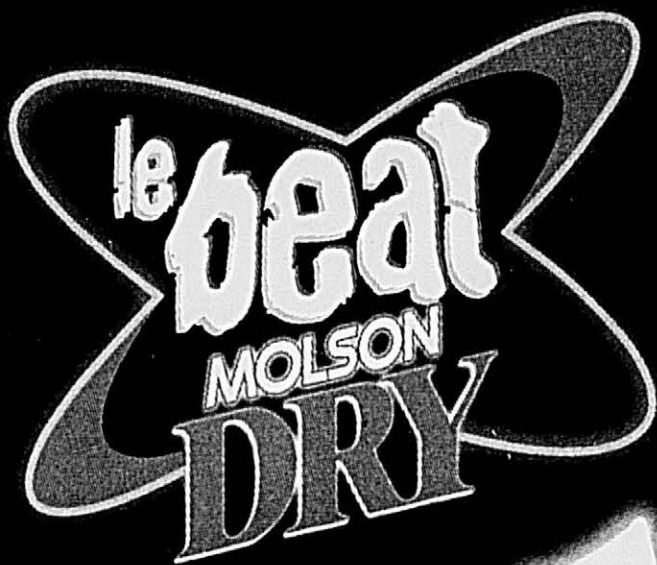
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